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COLLAGE: SOUTHEAST



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Southeastern Center for Contemporary Art

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Southeastern Center for Contemporary Art. Telephone: (919) 725-1904

COLLAGE: SOUTHEAST

Kaola Allen

Judy Voss Jones

Marcia Goldenstein

Dale Loy

Anne Hanger Markle

23 April–12 June 1982

Southeastern Center for Contemporary Art

Winston-Salem, North Carolina

This exhibit is circulated by the Southern Arts Federation and is funded in part by the state arts agencies of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee and Virginia, and the National Endowment for the Arts.

Foreword

Collage as a way of making art is used by a large number of artists. Some artists use collage as the only means for creating a piece while others use only elements of collage in their work. The majority of artists is certainly sympathetic to collage; that is to say, many artists collect bits and pieces of what they respond to and find around them. Some directly collage these bits and pieces into their work. Others use these "collections" as a source of inspiration.

Over the past few years SECCA has become aware of a number of working artists using collage as a primary element in their work. We are pleased to organize this show in conjunction with the Southern Arts Federation's touring exhibition program. We acknowledge the assistance of the Southern Arts Federation for the funding which enabled SECCA to produce the catalog and poster which accompany this exhibition.

Vicki Cannon Kopf
Curator of Exhibitions
Southeastern Center for Contemporary Art



Kaola Allen

The Apotheosis of Norma Jean



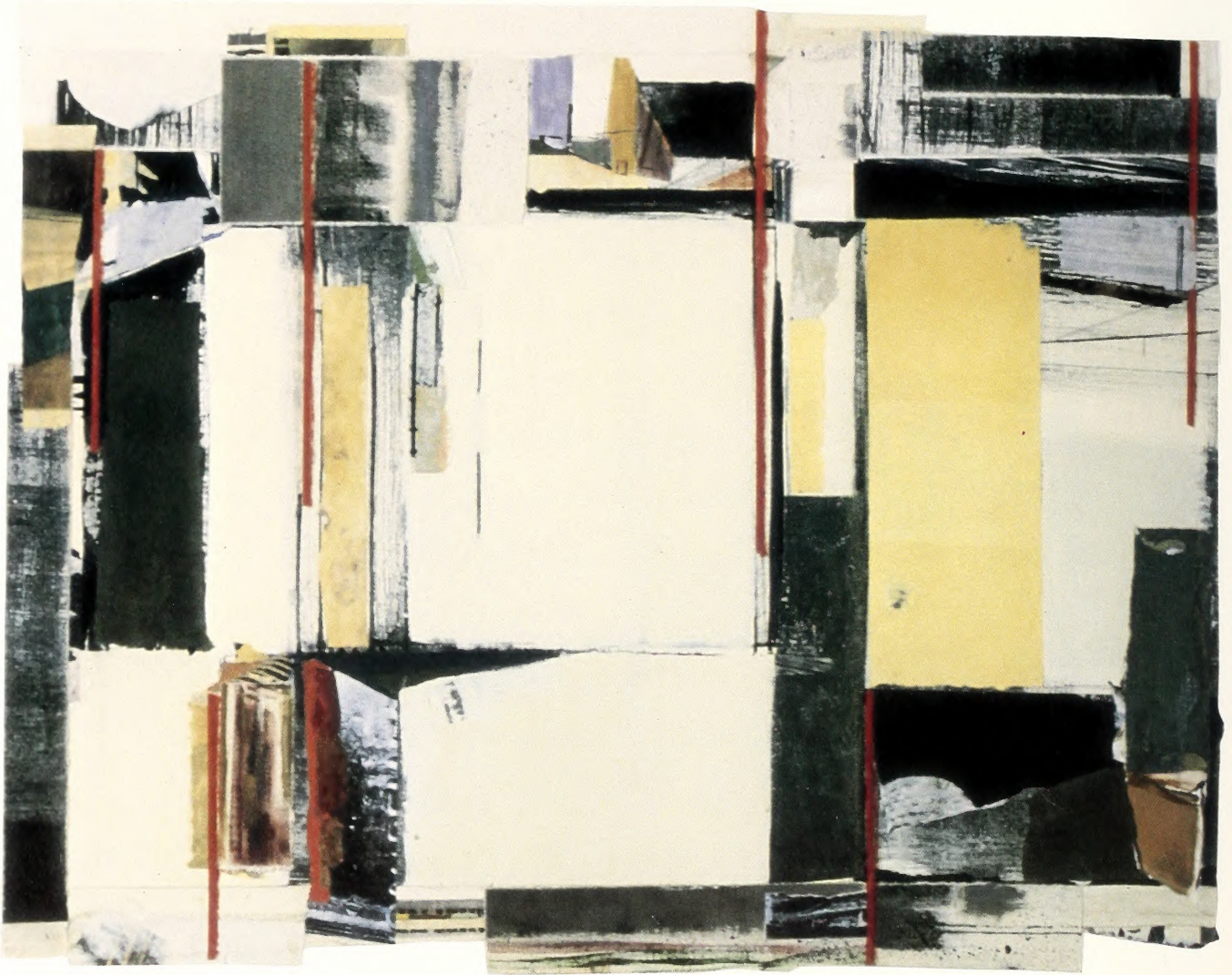
Marcia Goldenstein

Memoir, Southwest



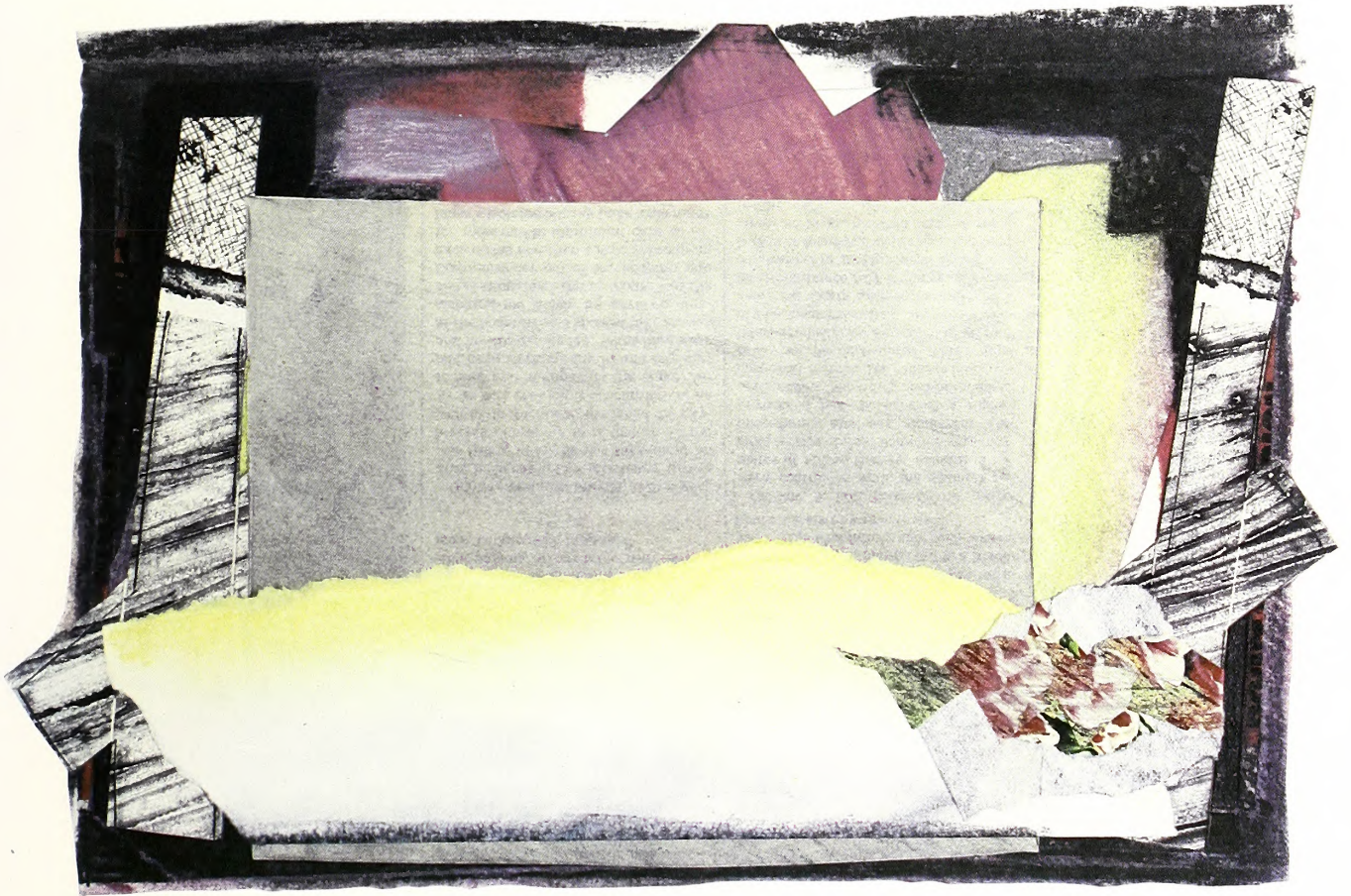
Judy Voss Jones

Blue Zorro



Dale Loy

Brush Series #2



Anne Hanger Markle

Will I Really Die?

Kaola Allen

Born: 1952

Education: B.A., Studio Art and English, 1974
University of North Carolina, Chapel Hill

Awards: Merit Award, 1981 Charlotte Open Juried Exhibition,
Spirit Square Gallery, Charlotte, North Carolina,
Juror: Barbara Guggenheim, Whitney Museum of American Art

Selected exhibitions: Durham Art Guild's 24th Annual Juried Show,
Durham Arts Council, Durham, North Carolina, 1978

One-woman Up Against the Walls, The Art School,
Carrboro, North Carolina, 1979

48th Southeastern Competition for Drawing, Photography and
Printmaking, Southeastern Center for Contemporary Art,
Winston-Salem, North Carolina, 1980

Collage, Durham Arts Council,
Durham, North Carolina, 1980

The Eye of May Stevens,
Washington Women's Art Center, Washington, D.C., 1981

1981 Charlotte Open Juried Exhibition,
Spirit Square, Charlotte, North Carolina, 1981

Collage and Drawing, Washington Women's Art Center,
Washington, D.C., 1981

Dream Theatre, High Point Theatre Galleries,
High Point, North Carolina, 1981

Birthdays, A Collaborative Room Installation, Center Gallery,
Carrboro, North Carolina, 1982

Ensemble, Green Hill Art Gallery,
Greensboro, North Carolina, 1982



Kaola Allen

The process of collage making involves collecting materials, then selecting out (literally cutting and tearing), next shuffling and reordering, and finally, connecting the elements (gluing, stapling, tying, sewing, enveloping) to synthesize a new whole. I am drawn to these physical steps as I am drawn to the materials; I want evidence of the process to remain discernible in the finished collage so viewers can retrace the evolution of the work over time.

I use recognizable objects, materials, and images of people for their power as familiar forms which carry specific, though varying, meanings and can stir memories and dreams.

Xeroxed photographs gain heightened contrast and mystery while objects, faces, and hands directly xeroxed acquire a dramatically intimate perspective. I draw on the xeroxes to intensify these effects. Xeroxing is immediate, accessible, and made for multiples.

Repetition implies time and continuity, and grids establish order. But my repeated images vary, insisting on change, and the grids are imperfect or disintegrate at the edges, indicating an order which is not static.

Serial images suggest strips of film, the unfolding of time in space, the telling of a story. It is the opposite of radio-pictures without sound.

Marcia Goldenstein

Born: 1948

Education: B.F.A., 1970
University of Nebraska,
Lincoln
M.F.A., 1973
University of Nebraska,
Lincoln

Present position: Assistant Professor of Art,
University of Tennessee, Knoxville

Grants and fellowships: Artist-in-residence, Haymarket Gallery,
Lincoln, Nebraska, 1975–1976
Faculty Research Grant, University of Tennessee, 1981

Awards: Purchase Award, 35th Annual Fall Show,
Sioux City Art Center, Iowa, 1974
Purchase Award, Mainstreams '74, Marietta, Ohio, 1974
Purchase Award, Midwest Biennial, Joslyn Museum,
Omaha, Nebraska, 1976
Purchase Award, Delta Annual,
Arkansas Arts Center, Little Rock, Arkansas, 1978
Purchase Award, 35th Annual Print and Drawing Exhibition,
Dulin Gallery, Knoxville, Tennessee, 1979
Juror's Award, National Works on Paper,
East Carolina University, Greenville, North Carolina, 1981

Selected exhibitions: Midwest Works on Paper, Kansas City, Missouri, 1979
Invitational Exhibition, Manaus, Brazil, 1979
35th Annual Print and Drawing Exhibition, Dulin Gallery,
Knoxville, Tennessee, 1979
Southern Exposure, Hanson Gallery,
New Orleans, Louisiana, 1980
9th Annual Print and Drawing Exhibition,
University of North Dakota, 1980
One-person Exhibition, American Gallery,
Bern, Switzerland, 1980
One-person Exhibition,
Northern Alabama University, Florence, 1980
Mixmaster, Kentucky Arts Council Traveling Exhibition, 1980
One-person Exhibition, Countryside Art Gallery,
Arlington Heights, Illinois, 1981
Group Exhibit, Sheldon Memorial Gallery,
Lincoln, Nebraska, 1981
Watercolor Southeast, Gulf Coast Art Center,
Belleair, Florida, 1981
Watercolor U.S.A., Springfield Art Museum,
Missouri, 1981



Marcia Goldenstein

Approaching landscape symbolically rather than representationally I find that I probe and investigate more about my own responses to a specific place and can isolate aspects of the landscape itself into personally meaningful iconographic forms. Having grown up on the plains of the Midwest, my move to the Southeast provided a turning point in my experience with landscape space. The mountains, an inescapable part of that new environment, have become a preoccupation with me. I want the symbols of those mountains to have the same quality of inescapability, of confrontation, and to evoke the same sense of physical and psychological confinement.

The screen image is by nature confining and provides an illusionistic surface on which to create a feeling for atmosphere and texture. The envelopes on the other hand are containers in which responses are conveyed, through which messages and memoirs are transmitted. The dynamic nature of both forms reflects for me the topographic and psychological characteristics of the region.

These symbols are treated as intimate artifacts, constructed objects which are collaged onto textural fields and arranged symmetrically. By reinforcing the artifact/object with a painted frame, the icon nature of the piece is enhanced and hopefully becomes as inescapable as the mountains themselves.

Judy Voss Jones

Born: 1949

Education: B.F.A., 1972
University of Georgia
M.F.A., 1976
University of Georgia

Present position: Assistant Professor of Art
Converse College
Spartanburg, South Carolina

Grants and fellowships: South Carolina State Arts Commission Individual
Artist Grant, 1981–1982

Selected exhibitions: 48th Southeastern Competition for Drawing, Photography and
Printmaking, Southeastern Center for Contemporary Art,
Winston-Salem, North Carolina, 1980
More than Land or Sky: Art from Appalachia,
National Museum of American Art,
Smithsonian Institution, Washington, D.C., 1981
Collage & Assemblage, Mississippi Museum of Art,
Jackson, Mississippi, 1981
5th Annual Charlotte Printmakers Competition,
Charlotte, North Carolina, 1981
1981 Appalachian National Drawing Competition,
Boone, North Carolina
1981 Biennial for Painting and Sculpture,
The Mint Museum of Art, Charlotte, North Carolina
6th National Painting, Drawing and Small Sculpture Competition,
Hays, Kansas, 1981

Represented by Kathryn Markel Gallery,
New York



Judy Voss Jones

I like to think my work is about bits and pieces of life—day to day existence.

Dale Loy

Born: 1934

Education: B.A., History, 1955
Stanford University
Palo Alto, California
M.F.A., Painting, 1974
American University,
Washington, D.C.

Selected exhibitions:

National Annual Small Painting Exhibition,
sponsored by Gallery North,
Mount Clemens, Michigan, 1974

Paperworks, Washington Gallery of Art,
Washington, D.C., 1974

Watkins Art Gallery, American University,
Washington, D.C., 1975

Goddard College Annual Painting Competition, Elliot Pratt Center,
Plainfield, Vermont, 1976

New Faces, Franz Bader Gallery, Washington, D.C., 1976

Textural Renderings, Dimock Gallery,
George Washington University Art Department, 1978

Solo Exhibition, Franz Bader Gallery,
Washington, D.C., 1978, 1980

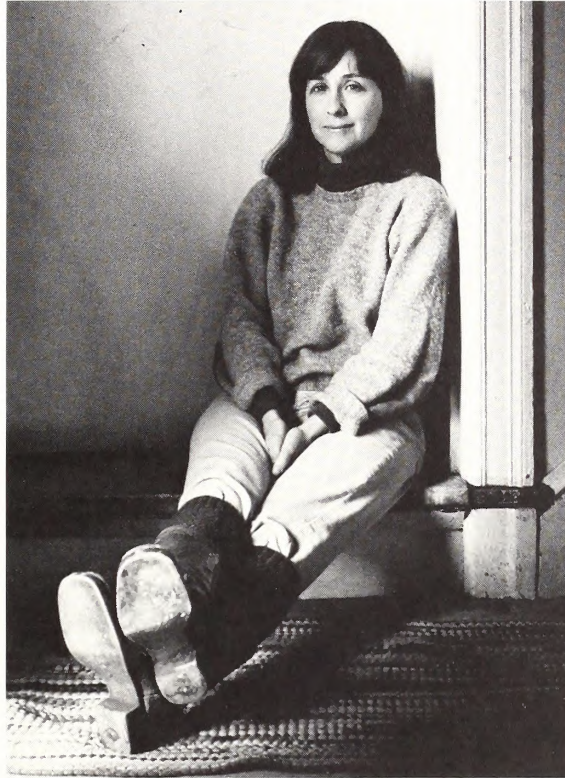
1979 Area Exhibition of Paintings and Graphics,
Northern Virginia Community College,
Annandale Campus, Juror: Jane Livingston

22nd Area Exhibition, Works on Paper,
Corcoran Gallery of Art, Washington, D.C., 1980

Asher/Faure Gallery, Los Angeles, California, 1980

Collage on Paper, the Washington Series,
Corcoran Gallery of Art, Washington, D.C., 1981

Collage and Assemblage,
Mississippi Museum of Art, Jackson, Mississippi, 1981



Dale Loy

I began to use collage in my painting when I was finishing my M.F.A. at American University in Washington, D.C. I was drawn to the medium, as I think many artists have been, for the sense of immediacy it was capable of adding to the painting process. However, the longer I worked with collage, the more I responded to the abstract particularity of the materials I used, and the better I began to understand the sensuousness of surfaces, the unexpected edges and the subtlety of colors gone pale with use.

I have always intended to use collage as a purely abstract element in abstract paintings. I continue to call my work painting even though the pieces may consist almost entirely of collaged elements, with minimal traces of brush-applied paint. I do this because I use the materials solely for their gestural, textural and tonal qualities, never for any polemical or connotative value, as collage materials have frequently been employed in the history of art.

As a consequence, one of the major challenges I meet continually in my collage work results from my need to subdue the informational qualities of time, place and other non-abstract content many of the collage materials necessarily bring with them.

Anne Hanger Markle

Born: 1951

Education: B.F.A., Design, 1973,
Maryland Institute, College of Art,
Baltimore, Maryland

M.F.A., Printmaking, 1977,
Maryland Institute, College of Art,
Baltimore, Maryland

Present position: Assistant Professor,
Department of Fine Arts,
University of New Orleans

Awards: Merit Award, Alabama Art League
50th Annual Juried Exhibition,
Montgomery Museum of Art, Alabama, 1979

Selected exhibitions: Group Exhibition, Grimaldis Gallery,
Baltimore, Maryland, 1979

LaGrange National V Annual Juried Exhibition,
LaGrange Museum, LaGrange, Georgia, 1980

Southeastern Women's Conference on Art,
Juried Exhibition, New Orleans, Louisiana, 1980

Group Exhibition,
Columbus Museum of Art, Ohio, 1980

Solo Exhibition, LaGrange College,
LaGrange, Georgia, 1980

Contemporary Painting in Alabama, Group Exhibition,
Huntsville Museum of Art, Huntsville, Alabama, 1980

Solo Exhibition, Huntsville Gallery,
University of Alabama, Huntsville, 1982



Anne Hanger Markle

Collage is a very flexible medium. Elements can be arranged and rearranged until the desired results are achieved. It is this flexibility which initially attracted me to the medium. It encourages experimentation and accelerates productivity.

I am aware of a constant, endless supply of visual relationships existing in the world around me, there to be perceived and given meaning. There also exists within my soul many meanings which crave to be given substantial form. It is the fluctuation between these two states of being, experiencing and expressing, which best describes my working process. It is like a kind of dialogue with each act attempting to define and give structure to the other.

In the collage medium, that which is experienced literally becomes the substance of that which is expressed. It is the unique relationship between the medium and the act of creating which has sustained my interest in collage.

Catalog of the Exhibition

Artists are listed alphabetically. All dimensions are in centimeters and are given in order of height, width and depth; dimensions are for the image size only. Works marked with an asterisk are reproduced in the catalog.

KAOLA ALLEN

- * 1. THE APOTHEOSIS OF NORMA JEAN 1981
Collage with Hand-colored Xeroxes and Mixed Media
38.1 x 73.7 x 2.5 cm
2. FAN DANCE 1981
Collage with Hand-colored Xeroxes and Mixed Media
40.6 x 48.3 x 2.5 cm
3. SURRENDER 1981
Collage with Hand-colored Xeroxes and Ribbon
76.2 x 55.9 cm
4. STAR QUILT (FOR BACALL) 1982
Collage with Xeroxes and Mixed Media
90.2 x 81.3 cm
5. HOME MOVIES 1982
Collage with Hand-colored Xeroxes and Mixed Media
76.2 x 35.6 cm
6. OBJECTS AND ANNOTATIONS 1982
Collage with Hand-colored Xeroxes
76.2 x 55.9 cm

MARCIA GOLDENSTEIN

1. MEMOIR, SHARP'S RIDGE 1981
Pastel, Acrylic, Handmade Paper and Collage
55.9 x 66 cm
2. MOUNTAIN MEMOIR 1981
Pastel, Acrylic, Handmade Paper and Collage
55.9 x 66 cm
3. CUMBERLAND SCREEN 1981
Pastel, Acrylic, Rice Paper and Collage
69.9 x 100.3 cm
- * 4. MEMOIR, SOUTHWEST 1982
Pastel, Acrylic, Handmade Paper and Collage
50.8 x 60.9
5. SOUTHERN MEMOIR 1982
Pastel, Acrylic, Handmade Paper and Collage
55.9 x 66 cm
6. ASHEVILLE SCREEN 1982
Pastel, Acrylic, Rice Paper and Collage
69.9 x 100.3 cm

JUDY VOSS JONES

1. CATMAN MEETS ZULU WOMAN 1981
Collage and Pastel
88.9 x 88.3 cm
- * 2. BLUE ZORRO 1981
Collage and Pastel
69.9 x 82.6 cm
3. AS THE WORLD TURNS 1982
Collage and Pastel
90.2 x 85.1 cm

4. I DO IT FOR THE MONEY 1982
Collage and Pastel
66 x 57.8 cm
5. RITA RED EGG 1982
Collage and Pastel
68.6 x 69.9 cm
6. AMORE S'MORE 1982
Collage and Pastel
66 x 78.7 cm

DALE LOY

1. PANEL SERIES #2 1981
Acrylic and Paper on Rives BFK Rag Paper
12.7 x 26 cm
2. PANEL SERIES #3 1981-82
Acrylic and Paper on Canvas
121.9 x 264.2 cm
3. BRUSH SERIES #1 1981-82
Acrylic and Paper on Canvas
127 x 147.3 cm
- * 4. BRUSH SERIES #2 1981-82
Acrylic and Paper on Canvas
106.7 x 127 cm
5. UNTITLED #15 1982
Acrylic and Paper on Rag Board
49.5 x 63.5 cm
6. UNTITLED #16 1982
Acrylic, Paper and Metal on Rives BFK Rag Paper
15.9 x 17.1 cm

ANNE HANGER MARKLE

1. BLUE THING 1981
Collage and Charcoal
23.2 x 31.1 cm
- * 2. WILL I REALLY DIE? 1981
Collage and Pastel
18.4 x 27.3 cm
3. SKY COMPOSITION #3 1981
Collage, Transfer and Pastel
20.3 x 27.9 cm
4. AN ARCHITECTURE 1982
Collage, Transfer and Gouache
18.1 x 22.9 cm
5. CLOSED 1982
Collage, Transfer, Gouache and Watercolor
19.7 x 21.6 cm
6. INSIDE AFTER 1982
Collage, Transfer and Watercolor
19.7 x 22.9 cm

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